DOCUMENT RESUME

ED 174 521 SO 011 847

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TITLE One Land, Many Voices: Ethnic Heritage through Music.
INSTITUTION Metropolitan Pittsburgh Public Broadcasting, Inc., Pa.
SPONS AGENCY Office of Education (DHEW), Washington, D.C.
PUB DATE 76
NOTE 72p.

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Administrator Guides; Adult Education; Course Descriptions; Course Objectives; Course Organization; Educational Radio; *Ethnic Studies; *Faculty Handbooks; Higher Education; Instructional Materials; *Music; Planning; Study Guides; Tests
IDENTIFIERS Ethnic Heritage Studies Program Act

ABSTRACT

This guide contains administrator, teacher, and student materials for a college-level ethnic heritage course. The course content focuses on the significance of music as a powerful cultural expression of ethnic groups through student exploration of local radio programs and festivals, music of family and friends, and use of information from the social sciences. Chapters include suggestions for using the materials in various settings (external or classroom instruction), a checklist to be used when promoting the course, sample course descriptions, and ways to evaluate students (samples of assignments, essay tests, and objective tests). Further topics detail suggestions for class meetings including ten types of activities; checklists for administrators and faculty concerning possible student needs; and a description of the student-faculty-institution communications network. A student guide introduces the course; explains goals, requirements and use of the guide; gives an overview of radio programs and units, a schedule of class sessions, deadline dates, and broadcasts, and information about the instructor. For students taking the course externally, a section on study skills and institutional procedures is included. The final chapter examines the history of the course, course concepts, available materials, examination and evaluation, student attitudes, and the importance of feedback for the instructor. (CK)

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ONE LAND, MANY VOICES

ETHNIC HERITAGE THROUGH MUSIC

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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A SUPPORT PACKAGE FOR FACULTY AND ADMINISTRATORS

TABLE OF CONTENTS

	Page
ONE LAND, MANY VOICES: WHAT IS IT ALL ABOUT?	2
HOW CAN THE MATERIALS BE USED?	3
Using The Materials For External Study	4
Using The Materials For External Study With A Few Class Meetings	6
Using The Materials In A Normal Classroom Setting	8
PROMOTING THE COURSE	9
SAMPLE COURSE DESCRIPTIONS	11
EVALUATION OF STUDENTS: SOME SUGGESTIONS	14
Assignments	15
Essay Tests	21
Objective Tests	24
CLASS MEETINGS: SOME SUGGESTIONS	27
COURSE IMPLEMENTATION CHECKLISTS	33
COMMUNICATIONS NETWORK	37
COURSE GUIDES	38
COMMENTS FOR THE INSTRUCTOR	39

ONE LAND, MANY VOICES: WHAT IS IT ALL ABOUT?

The people who have built this country have emigrated from many different cultural backgrounds from all over the world. Through numerous and largely untold of struggles to adjust to their new environment, they have relied on music, one of the most profound expressions of individual and cultural identity. This course examines the significance of music as a powerful cultural expression that flourishes extensively in America among many ethnic groups. In order to study the significance of music, students must be willing to explore musical activities such as radio programs and festivals within their local community, to study their own musico-cultural life among family and friends, and to use information from the social sciences in their study of music.

The study of music found in one's own locale--a microcosm of our intensely pluralistic society--creates in a person an awareness of the degree to which ethnic music flourishes as well as an understanding of the meaning of this multifaceted, dynamic, social expression in American life. Therefore the material of this course is organized by functional categories of various aspects of culture. For example, music is explored in relation to the life of a person, to the emigration experience, religion, work, rites of passage, festivals, and genres of song. These cultural aspects are common to all ethnic groups no matter how diverse the language or ritual of the ethnic group. This course also gives the students the opportunity to explore their own ethnic group or unfamiliar ethnic groups. There is an innate likeness among the many ethnic pockets that collectively constitute so much of American life. In each unit the student is encouraged to investigate the familiar to use this information to understand the unfamiliar.

HOW CAN THE MATERIALS BE USED?

The course materials for One Land, Many Voices are intended for use in any of a variety of academic settings: external study, external study plus limited on-campus meetings, or conventional classroom instruction. The next few pages examine each of these options from an institutional context. The advantages and disadvantages of each way of offering the course, as well as the steps that must be taken to adopt the program to your needs are explored.

USING THE MATERIALS FOR EXTERNAL STUDY

One Land, Many Voices is designed so that a student may proceed through it without regularly scheduled class sessions. As in any self-study situation the student will have to be highly task motivated to succeed. Care will have to be taken to insure that adequate systems are established to provide students with information and feedback in a timely fashion. This mode will require a family large amount of administrative preparation for the offering unless an established correspondence program already exists at your institution.

In order to implement the course in this way, a small percentage of an administrator's time will have to be devoted to the course to insure that promotional and student support systems are active for the course. This effort will be very small if your institution has an established correspondence program. In addition, faculty will be needed to evaluate the work of the students involved in the course. Depending on the evaluation plan you use, the level of faculty effort required will vary. In an external study mode, you should consider the postage and handling costs associated with recruiting students as well as the costs of returning assignments and feedback via mail. The cost of marketing the course will depend on the type of promotion pursued. If you are not already doing something in this area, these costs may be high.

If patterns hold true, this mode of offering the course should bring new students to your institution. This will be more true for institutions that do not have extensive, established correspondence programs. Offering the course in this mode will provide the institution with a saving in terms of the facilities and services that will not be used (no classroom space, lighting, heating, janitorial service, etc., are required). Because One Land, Many Voices is designed in response to the need to relate academic experiences to the life experience of the community, you can expect your institution to receive recognition for the public service effort.

If you decide to offer the course in an external mode, you will need to:

1. Prepare and print the extensive course guide. See page 38.

2. Establish a communication network for student feedback and student support. See page 37.

3. Establish an evaluation system. See page 14.

4. Market the course to potential students. See page 9.

USING THE MATERIALS FOR EXTERNAL STUDY WITH A FEW CLASS MEETINGS

One Land, Many Voices is designed to stand alone. At the same time, it is greatly enhanced by well planned interaction between faculty and students. Approximately eight hours of planned interaction along with provisions for specialized contact between faculty and students when questions or problems arise is the ideal instructional situation. Faculty will have to take care to plan the interaction and make themselves available to students as needed. Administrators will have to make sure that faculty have enough clerical support to allow the faculty to spend their time on student feedback and other evaluation matters rather than the clerical duties which occur in this type of situation.

An administrator will have to be available to insure that promotional and student support systems are active for the course. As with total external study, this effort is minimal if your institution has an established program of external study. Faculty will have to plan the class sessions. Materials are provided in this package that should help faculty in this planning. Faculty will have to allot time to evaluate student work, answer student questions and run the few classes. The level of faculty effort required will vary depending on the number of classes and the evaluation plan chosen. There will be postage and handling, and telephone costs associated with providing feedback to students as well as with recruitment. The cost of marketing the course will depend on the type of promotion pursued.

To the extent that the course is marketed to adults in the community, new students will be attracted to the institution. Offering the course in this fashion will make optimal use of faculty time, allowing the faculty member to spend the time saved either on research and writing efforts or in additional time devoted to a personal and extensive system of feedback to students.

This particular course is designed in response to the need to relate academic experiences to the life experience of the community. You can expect your institution to receive recognition for the public service effort.

If you are going to use the materials in this mode, you will need to:

1. Prepare and print either the basic or extensive course guide. See page 38.

2. Plan the class session, and prepare any necessary materials for those sessions. See page 27.

3. Establish a communication network for student feedback and student support. See page 37.

4. Establish an evaluation system. See page 14.

5. Either

   A. Let your student body know about the course. See page 11.

   OR

   B. Market the course to prospective students. See page 9.

USING THE MATERIALS IN A NORMAL CLASSROOM SETTING

Because One Land, Many Voices is designed so that students can work through it without large amounts of faculty assistance and explanation, it can make a valuable contribution to the class experience. It makes it possible for faculty to spend a large amount of the class time in discussion sessions and exploration of more advanced or related topics. Consideration should be given to the fact that students will be asked to spend time outside of class listening to scheduled radio broadcasts. Possibly, the faculty member will want to reduce slightly the amount of class time. Offering the course this way will require a minimal effort by administrators and faculty.

Offering One Land, Many Voices will require coordination with your local public radio station to determine the optimal broadcast time. At the same time, your institution will be able to sponsor an exciting new course offering. Faculty time to prepare the course will be small. The time required to prepare classes should be less than for most other courses.

If you are going to use the materials in a conventional classroom mode, you will need to:

1. Prepare and print the basic course guide. See page 38.

2. Plan general strategies for the use of class time. See page 27.

3. Establish an evaluation system. See page 14.

4. Let your student body know about the new offering. See page 11.

PROMOTING THE COURSE

The adoption of these materials provides institutions, not already engaged in the non-traditional delivery of instruction, with an opportunity to assess the demand in the local community for external study. Since this delivery mode will reach out to students not already served by the institution, a special promotional effort may be required. While we do not presume to tell you how to recruit students--something that only you know how to do best in your area--the following promotional checklist is offered as a planning tool.

PROMOTIONAL CHECKLIST

- ☐ Course Description. This should highlight the aspects of the course most likely to be useful to the intended audience. The relationship to the radio broadcasts should be emphasized.

- ☐ Public Service Announcements. It may be possible to secure free publicity for the course via public service announcements, especially on the station carrying the music broadcasts.

- ☐ News Releases. Notice of the course may be sent to all local media, musical societies, and ethnic cultural groups.

- ☐ Special Mailings. Members of local groups interested in world music can be contacted through mailing lists available from those groups.

- ☐ Media Exposure. The unique aspects of this cause may interest local TV and radio personalities who may wish to interview someone from your institution regarding the course.

- ☐ Newspaper Advertising. Many institutions find newspaper advertising, usually in Sunday papers, to be an effective way to inform adults of the opportunities they offer for non-traditional education and more specifically, to generate inquiries. Usually such ads do not exceed 20 column inches. They may contain coupons for prospective students to use to indicate their desire to receive registration kits.

- ☐ Other. Depending on the specific institutional circumstances it may be valuable to prepare flyers, brochures, and posters for special uses.

SAMPLE COURSE DESCRIPTIONS

Many institutions adopting this course will want to construct a course description that reflects the particular emphasis determined by their own faculty. The study guide for the course will be an invaluable aid here, as it clearly defines the content possibilities.

Just as the content will vary by institution, so will the format of the description presented to students. Each school, college, or university has its own standard operating procedure for the construction of course descriptions. In the case where the institution will be using these materials to serve, for the first time, the non-traditional learner, we suggest that a special effort be made to communicate the various aspects of the course to potential students. The sample on the following page illustrates how a detailed course description might be structured and adapted to local needs. A more brief course description is also illustrated.

WHAT DEPARTMENT OFFERS IT ?

HOW MANY CREDITS IS IT WORTH?

WHAT IS THE COURSE NUMBER?

MUSIC

Music 836/3 credits

ETHNIC HERITAGE THROUGH MUSIC — WHAT IS THE COURSE TITLE?

Theodore C. Grame, Associate Professor, Music — WHO IS THE INSTRUCTOR?

Western Pennsylvania's many ethnic groups maintain their feelings of cultural solidarity through festivals, heritage radio programs, religious events, and rites of passage; all of these genres utilize music as their single most important focal point. The "new" ethnicity, therefore, cannot be understood without understanding the role of music. Our culturally diverse area provides a remarkable and practically unique opportunity to make the acquaintance of at least two dozen different living musical traditions from Africa, Asia, and Europe; religious institutions, clubs, cultural and fraternal societies, as well as nearly 50 heritage radio programs, provide unusual riches. At the same time, students often wish to explore in some depth the cultures and musics of their own backgrounds. The major focal points of personal exploration and of understanding of other cultures and musics are at the heart of the course. Students will study ten topics, each focusing on a function of music, as religious music, or a particular mode of expression, as the ballad. — WHAT TOPICS ARE COVERED?

HOW MUCH DO STUDY GUIDES AND TEXTBOOKS COST?

COURSE MATERIALS: A Study Guide ($7.50) is required. There is no required textbooks.

COURSE REQUIREMENTS: One supervised examination is required for all students. In order to meet the remaining course requirements, students will be able to select among a variety of unit tasks and selected course projects and will also have the opportunity to do a project with another student. Students should plan on four to six hours of study per week. — HOW MUCH TIME WILL I HAVE TO STUDY EACH WEEK? WHAT EXAMS OR PAPERS ARE REQUIRED?

WHAT IS THE INSTRUCTOR'S BACKGROUND?

THE INSTRUCTOR: Theodore C. Grame's many publications include studies of musical instruments, Mediterranean music, and American ethnic music and culture. He is director of SCAMP: Study Collection and Archive of Musical Pluralism, University of Pittsburgh.

WHEN AND WHERE DO THE CLASSES MEET?

PREREQUISITE: NONE — MUST I HAVE TAKEN ANY PREREQUISITE COURSES?

WORKSHOPS: Jan. 17; Feb. 21; March 27 9:30 a.m. - 12:00 p.m.; 330 Cathedral of Learning

Music 886/3 credits

ETHNIC HERITAGE THROUGH MUSIC presents the music of the various ehtnic groups of Western Pennsylvania. Our local area provides a remarkable and practically unique opportunity to make the acquaintance of at least two dozen different living musical traditions from Africa, Asia, and Europe. Religious institutions, clubs, cultural and fraternal societies, as well as nearly 50 heritage radio programs, provide unusual riches. An exploration of various genres of song such as the lullaby and the ballad provide an appreciation of the music around us.

PREREQUISITES: NONE

INSTRUCTOR: Grame

EVALUATION OF STUDENTS: SOME SUGGESTIONS

The evaluation plan for the course will be as individual as the faculty who sponsor the course. Our intent in this section is not to provide an evaluation plan but rather to share some of the ground work and thinking that has already gone into to the plans for evaluation of the course during the pilot testing.

When the materials were designed, it was concluded that evaluation of student achievement could best be accomplished by means of a series of written assignments and projects. For this reason, this section begins with suggestions for a variety of assignments related to the different topics in the course. The purpose of the assignments would be to involve the students in their own ethnic music experience as much as possible.

For a variety of reasons, faculty may deem it undesirable to have students doing assignments. Beginning on page 21 we have provided a series of essay questions that can be used to create essay tests. The questions that are included span the entire course.

While objective tests are not recommended for this course, some faculty may find it important to evaluate students in this fashion. Several recommendations are made for questions to be included in these types of tests. These begin on page 24.

ASSIGNMENTS

The students may be assigned anywhere from 1 to 10 assignments over the term. The number will depend on the difficulty of each assignment, and the attention the faculty members want students to give each particular assignment. Assignments requiring more work than the average assignment are marked with a star. Extremely difficult assignments are marked with two stars. The heading of each assignment indicates the topic to which it is related. The order in which the assignments are listed corresponds to the order in which we would recommend they be assigned to students. Assignments requiring more expertise to complete (benefiting from students knowing more about ethnic music) are listed after simpler assignments.

GENERAL

Select one of the following statements:

(a) "Music is a powerful cultural expression."

(b) "Music flourishes extensively in America."

(c) "Ethnic groups share common musical experiences even in their diversity."

Do you agree or disagree?

Support your opinion with data from the unit or other information that you found on your own at the library. Organize this into an essay.

GENERAL

In order to study the music of ethnic groups, it is important for you to identify resources available to you within the local area.

(a) Ethnic radio programs can be important to your collection of material. List ethnic radio programs in your area.

(b) List folk festivals that are held in your area.

(c) List the names of friends or family who belong to an ethnic group that you could talk to about their experiences.

(d) List the churches and/or temples in your area that you could visit to study their music.

(e) Will you transmit some music to your next generation? Explain.

GENERAL

Survey a number of your friends OR ask yourself these questions as a personal statement of the role of music within your own life. (Select some of the following information that you feel would be realistic to report on.)

(a) What songs do you remember from childhood? (What game songs and/or "nursery" songs do you remember?)

(b) What was the function of music within your childhood (if any)?

(c) What circumstances affected the transmission of this "musical heritage?" (e.g. the on-rush of television, wars, school, jobs, etc.) Explain.

(d) What role does music have in your life today?

(e) Will you transmit some music to your next generation? Explain.

*GENERAL

Survey a number of women who have emigrated to America. This may appear to be a large task but select some of the following information that you feel would be manageable to collect:

(a) What songs do they remember from their childhood? (Here, if there are any interesting songs that may be unfamiliar to you, record the music and/or words.)

(b) What is/was the function of music within their life? Explain.

(c) Did they transmit any of these songs to their children? Why or why not? Explain circumstances.

Add any additional information that you find interesting and write a report of the data that you collected.

*SONGS OF DERISION

(a) Select one or more of the following media in which an extraordinary number of ethnic stereotypes are generally present,

ethnic television program
Saturday-morning children's program
popular mystery story
popular novel
magazine article
newspaper article or cartoon

(b) Analyze it by following these suggested questions:

- If any songs are present, what are the stereotypes they portray?
- Discuss these stereotypes:
  *How are they used?
  *How do they perpetuate racial, religious, or sexual stereotypes?
- Discuss additional interesting discoveries that you make about the media you chose to work with.

SONGS OF CONFLICT

(a) Select one song that you find in an ethnic television program as a theme song, or that is a theme song for a popular movie, or, that is a popular song that is broadcasted over the radio, then

(b) Analyze it:

- Does the song substitute for any psychic or physical violence? Discuss. How?
- What ethnic group(s) is/are represented?
- What is the conflict described in the song?
- What stereotype(s) does this song perpetuate?

*RELIGIOUS SONGS

Select a church or temple in your own area of interest. Discuss that church from one or a combination of the following viewpoints:

(a) in relation to history (as in "Jewish Music in America")

(b) in relation to recent changes (like "The Black Baptist Church")

(c) in relation to liturgical practice of problems in assimilation (as in "The Greek Orthodox Church")

(d) in relation to congregations within a faith (like "Two Catholic Congregations")

GENERAL

This is a time to stop and think about what you have learned concerning the musical heritage of our diverse culture. Much of the information presented is indeed fascinating and informative, but WHY? ? ? What are your attitudes concerning learning more about other ethnic groups as well as your own as a result of this course?

Use the following questions to analyze your reactions to the information presented in this course.

1. What was my initial attitude toward ethnic groups in general?

2. (a) What was my initial attitude toward music in my own ethnic group?
   (b) What was my initial attitude toward music in other ethnic groups?
   (c) Has either changed as a result of this course? Explain.

3. (a) What was my initial attitude toward the role of music in today's culture?
   (b) Was I aware/unaware of how music is constantly within our media?
   (c) Other personal reactions.

4. What have I learned about myself or others as a result of the information presented in this course?

**GENERAL

Do you want to get a complete picture of your own ethnic heritage or one that is of interest to you? Select one ethnic group and go back through other units and examine information about this group. Collect some information from the library. Briefly summarize the role of music of your ethnic group within each of the following dimensions:

1. The Emigration Experience
2. The Songs of Derision and Conflict
3. Music and American Religion
4. Music of Rites of Passage and Festivals

Use the following questions to guide your thinking and/or the organization of your essay:

EXAMPLE: The Scots

A. The Emigration Experience

   1. What were the circumstances that encouraged Scots to immigrate?
   2. How did music help the process of immigration?

B. The Songs of Derision and Conflict

   1. Once the Scots had immigrated, what conflicts existed in the New World?
   2. How did music help them to assuage the tension?

C. Religion

   1. What changes/conflicts occurred in the religion of the Scots when they came to America?
   2. What role did music have in the church of the Scots?

D. Music of Rites of Passage and Festivals

   1. What ceremonies are common among Scots?
   2. What role does music play within these rituals?

E. Conclusion

1. What is your judgment on the role of music within these various facets of the life of the Scots?

GENERAL

If there is a folk festival in your community that is of interest, report on it:

(a) Describe what you see and hear (booths, food, dance, song)

(b) Talk to participants and observers and find out their attitudes concerning the importance of this gathering.

(c) If you cannot attend the festival, talk to others who will or have participated in the past or future and collect information.

(d) Tape record songs.

*SONG AND THE IMMIGRANT

If you discover immigrants or descendants of immigrants among family or friends talk to them to recount their experiences.

(a) Describe their experiences .

(b) Tape record songs.

*RELIGIOUS SONGS

If you discover interesting churches in your area, talk to members of one of these churches and/or attend a service.

(a) Describe your experiences.

(b) Describe the church (See the Unit on Religious Songs for guidelines).

(c) *Tape record a service or songs.

ESSAY TESTS

The course may have any number of tests. For convenience, suggested essay questions have been broken down into four groups, each group relating to approximately one quarter of the course. These groups of questions may be grouped into a mid-term and final, just a final, or four separate tests. More questions are provided than will be needed. Faculty may want to add their own questions or develop their own using this list for ideas.

PART A

1. Define the term "cultural diversity" and explain the factors that contribute to diversity.

2. Describe the role of ethnic radio programs in perpetuating "ethnicity."

3. Discuss the following statement:

   Even in their diversity, ethnic groups share common musical experiences.

4. Describe how a song is orally transmitted from generation to generation.

5. Describe how music is an integral part of the immigrant's life.

PART B

1. List and define the various categories of songs of emigrants.

2. Describe how songs, as part of oral history, affected the emigration experience.

3. Giving examples, describe how the songs of various emigrant groups are unique, describe the distinguishing characteristics.

4. Given:

Any Emigration Song

Analyze the song above, being sure to describe:

(1) the theme of the song,
(2) the attitude of the emigrant towards the home land,
(3) the new land,
(4) the conditions left in the home land and found in the new land.

PART C

1. Describe the social function of songs of derision.

2. Describe the social function of songs of conflict.

3. Explain how songs of derision perpetuate racial, religious, and sexual stereotypes.

4. Pick a current popular song that might be defined as a song of derision or conflict and explain why you chose it.

5. Given:

A Song of Derision/Conflict

Analyze it to determine the following:

(1) What ethnic groups are represented?
(2) What attitudes are portrayed toward the group?
(3) What conflict does the song portray?
(4) What stereotypes are created/perpetuated?

6. Discuss the function of religious music.

7. Describe the distinguishing characteristics of music of any two of the following religious groups:

Catholic
Greek Orthodox
Baptist
Jewish

PART D

1. Compare and contrast the music associated with the marriage ritual or the death rite for any two ethnic groups.

2. Describe how music contributes to the celebration of rites of passage.

3. Explain the origin of the folk festival.

4. Explain the factors that contributed to the transition of ethnic songs to popular songs.

5. Describe the function of the lullaby (love song, work song, war song, etc.).

6. Explain why it is difficult to find children's songs in non-English music.

OBJECTIVE TESTS

As mentioned above, objective tests are not recommended for this course. Should it be necessary to use objective tests, the following list of suggestions will be helpful in developing items. As with the recommendations for essay questions, the suggestions are listed in four sections, corresponding to the first, second, third, and fourth quarters of the course.

PART A

Define Terms:

ethnic group
cultural diversity
folk festival
nursery songs
emigrant
immigrant
oral tradition/history

List elements of; parts of; kinds of:

rich sources of ethnic music
families of musical instruments

Matching columns:

musical instruments/country of origin

PART B

Define Terms:

material necessity song
propaganda song
home attitude song
crossing song
bondage song
bitter disillusionment song
nostaligia song

List elements of; parts of; kinds of:

categories of songs of emigrants

Matching columns:

samples of songs/category of emigrant song

PART C

Define Terms:

songs of derision
songs of conflict
religious music

List elements of; parts of; kinds of:

purposes of songs of derision and conflict
characteristics of the music of different religions

Matching columns:

songs/religion from which they come
songs/purpose of song as a song of derision or conflict

PART D

Define Terms:

folk festival
rite of passage
secular music

List elements of; parts of; kinds of:

rites of passage
genres of secular music

Matching columns:

songs/rites of passage related to
songs/genre of secular music related to

CLASS MEETINGS: SOME SUGGESTIONS

Planning for class sessions is most important when the amount of time that will be available for faculty to meet with students is at a minimum. The faculty member uses classroom time for many different activities. Among the more common uses are:

1. clarifying details of tests and assignments, the grading process, and other non-content issues
2. lecturing
3. monitoring tests
4. preparing students for, and debriefing, tests;--("The test will cover . . . " all the way to "The correct answer was . . . because . . . ")
5. answering questions
6. providing hands-on laboratory experience
7. discussion
8. non course-related activities (discussion of the World Series, the Superbowl, etc.)

All these activities are important. At the same time, very few of them make optimal use of classroom time and faculty expertise. On the following page a checklist of different possible classroom activities is provided. The checklist begins with those activities that are best handled in class settings. It ends with those that are best done outside the class (when class time is limited). Those activities that are best done in the classroom are those that make use of faculty expertise.

TYPES OF CLASSROOM ACTIVITIES

1. Presentation of knowledge or skills that can only be done through face-to-face interaction. (Language drill and speech presentation are examples.)

2. Simulations or discussions that require (1) input from each member of the class and, (2) analysis and feedback from the faculty member.

3. Group discussion guided by the faculty member.

4. Question and answer period focused on clarifying student difficulties with the content.

5. Discussion/presentation of enrichment or special topics related to, but not central to, the course.

6. Answering questions about tests, course requirements, etc.

7. Preparing students for tests and giving student feedback on tests.

8. Lecturing that can more effectively be transferred to the students via print materials.

9. Monitoring tests.

10. Monitoring non-course related discussions/presentations.

If you will be offering One Land, Many Voices with a limited number of class sessions, it is important that you carefully plan how the class sessions will be used. It is our strong recommendation that the activities be of the kind described in the upper half of the list above.

The lists on the following pages present some topics and activities for consideration by faculty as they plan the class sessions for the course. Recommendations are made only for three, six, and nine class sessions. We assume that the faculty member will have more specific plans if they have decided to use the materials as part of a regular course. At the same time, this list will still provide some ideas. Faculty should note that the topics for class sessions assume that the preferred evaluation techniques--assignments and projects--are used.

THREE SESSIONS

If you intend to have three class sessions, we would suggest that each session be between two and three hours in length, make extensive use of Type 2, 3, and 4 activities (see previous page) and cover topics as follows:

Class 1:

- Ethnic Music: How it relates to the rest of the field
- An overview of the field of ethnic music
- Discussion of student experiences with ethnic music

Class 2:

- Student questions about the first half of the course
- In-depth presentation on area of interest to faculty member
- Student discussion of experiences to date

Class 3:

- Student questions about the second half of the course
- Presentation of selected student projects
- Summary of course experiences via discussion

SIX SESSIONS

If you intend to have six class sessions, we would suggest that each session be between one and two and one-half hours in length, make extensive use of activities of Types 2, 4, 5, and 3, and cover topics as follows:

Class 1:

- Ethnic Music: How it relates to the rest of the field
- An overview of the field of ethnic music
- Discussion of student experiences with ethnic music

Class 2:

- Brainstorming of all ethnic groups in geographic area
- Listing of people to contact for information
- The history of American immigration

Class 3:

- Student questions about the first half of the course
- In-depth presentation on area of interest to faculty member
- Student discussion of experiences to date

Class 4:

- Student problems, questions, observations
- Sharing of ideas for projects, activities
- Faculty/student presentation on Songs of Derision/Conflict

Class 5:

- Faculty presentation on religion and music
- Presentation of selected student projects
- Introduction to secular songs

Class 6:

- Student questions about the second half of the course
- Presentation of selected student projects
- Summary of course experiences via discussion

NINE SESSIONS

If you intend to have nine class sessions, we would suggest that each session be between one and two hours in length, make use of activity Types 1 through 7, and cover topics as follows:

Class 1:

- Ethnic Music: How it relates to the rest of the field
- An overview of the field of ethnic music
- Discussion of student experiences with ethnic music

Class 2:

- Brainstorming of all ethnic groups in geographic area
- Listing of people to contact for information
- The history of American immigration

Class 3:

- Review of immigrant and emigrant Songs
- Discuss student assignments

Class 4:

- Student questions about the first half of the course
- In-depth presentation on area of interest to faculty member
- Student discussion of experiences to date

Class 5:

- Review student assignments
- Special topic of interest to faculty member

Class 6:

- Student problems, questions, observations
- Sharing of ideas for projects, activities
- Faculty/student presentation on Songs of Derision/Conflict

Class 7:

- Faculty presentation on religion and music
- Presentation of selected student projects
- Introduction to secular songs

Class 8:

- Discussion of personal experiences regarding rites of passage and festivals
- Presentation of selected student projects

Class 9:

- Student questions about the second half of the course
- Presentations of selected student projects
- Summary discussion of course experiences

COURSE IMPLEMENTATION CHECKLISTS

There are several things that will need to be done to insure smooth implementation of the course. The checklists that follow focus on the needs of the student. Taking the role of the student, we ask several questions that will initiate a variety of decisions and actions on the part of faculty and administrators. We think this is the best way to make sure you have taken all the necessary steps to insure the course will run smoothly. This list is divided into three sections:

(1) The administrative information checklist
(2) The academic concerns information checklist
(3) The institutional policies checklist

(This list should be completed prior to the beginning of the term.)

THE ACADEMIC CONCERNS INFORMATION CHECKLIST

Check this box if it's important to answer questions for students	Questions students may ask	Places in which information may be provided to students (check how you will provide the information). In The Course Description	In The Course Guide	During The Classes (if any)
☐	Will there be tests? How many?	☐	☐	☐
☐	Will tests be take-home? Supervised?	☐	☐	☐
☐	Can I retake a test if I don't do well?	☐	☐	☐
☐	Are tests to be diagnostic (returned to give students feedback).	☐	☐	☐
☐	What assignments, if any, are there? When are they due? How do I get them to the faculty member?	☐	☐	☐
☐	Will I receive feedback on my assignments? How will I receive it and how long should I expect to wait?	☐	☐	☐
☐	What options do I have in the course?	☐	☐	☐
☐	How much time should I set aside per week?	☐	☐	☐
☐	How many pages of reading are involved?	☐	☐	☐
☐	How will the classes be run? What will be covered? What, if any, preparation is required for class?	☐	☐	☐
☐	How will my grade be determined?	☐	☐	☐
☐	What special problems in the course should I be aware of or prepared for?	☐	☐	☐

THE ADMINISTRATIVE INFORMATION CHECKLIST

Check this box if it's important to answer questions for students	Questions students may ask	Places in which information may be provided to students (check how you will provide the information). In The Course Description	In The Course Guide	During The Classes (if any)
☐	During what time periods during the term will I be allowed to take each test?	☐	☐	☐
☐	Where will tests be administered?	☐	☐	☐
☐	What specific times and days can I take a test at the various testing centers?	☐	☐	☐
☐	How can I get in contact with the instructor or assistant by phone or letter?	☐	☐	☐
☐	Exactly where on campus is the faculty member's office? How can I make an appointment?	☐	☐	☐
☐	Who should I contact if I have an academic problem?	☐	☐	☐
☐	Who should I contact if I have an administrative problem?	☐	☐	☐
☐	How much do the course materials cost?	☐	☐	☐
☐	Where and when can I purchase the course materials?	☐	☐	☐
☐	What should I do if I miss a class?	☐	☐	☐

THE INSTITUTIONAL POLICIES CHECKLIST

Check this box if it's important to answer questions for students	Questions students may ask	Places in which information may be provided to students (check how you will provide the information).		
		In The Course Description	In The Course Guide	During The Classes (if any)
☐	Should I fail to complete the course by the end of the term, what provisions if any can be made to continue my study till I feel I have satisfactorily completed it?	☐	☐	☐
☐	How do I drop a course if I find it necessary?	☐	☐	☐
☐	What are my rights and privileges as a student?	☐	☐	☐

COMMUNICATIONS NETWORK

A communications network is most important when students work on their own.

For the most part, your network is established by implementing recommendations that are included throughout this administrative package. The following is a summary of the recommendations for a communications network:

1. Student-to-Institution: This communication is best facilitated by having the student get to the correct office in your institution when they have a problem. The "Special Procedures" section of the extensive course guide is the best method for accomplishing this.

2. Institution-to-Student: This communication is best facilitated by having one person (office) responsible for any non-academic information to be given to students. The communication will take the form of periodic letter or flyers to students in the course.

3. Student-to-Faculty: Students should be able to contact the faculty member in person, by phone, and by letter. This topic is covered in the course guide section of the administrative package.

4. Faculty-to-Student: The faculty member, with administrative support, will communicate with the students via personal response to student questions and exams as well as letters that he or she might write to the whole class.

5. Student-to-Student: Communication between students can be facilitated by printing rosters of all the students in the class and allowing students to exchange telephone numbers should they want to form study groups.

COURSE GUIDES

On the following pages, there are two different course guides. The first guide is suitable for use in all but a totally external study situation. The second, more extensive guide, is designed to facilitate total external study. To aid you in adapting the materials, to your own institution both guides have been produced in the same type style as the One Land, Many Voices study guide. You will have to insert some information specific to your institution into the course guide. To coordinate type style, any inserts you make should be typed on an IBM selectric typewriter as follows:

1. Margins--one inch on left, right and bottom
2. Pitch--12 pitch
3. Spacing--text: space and a half
   --indented text: single space
   --between paragraphs: 3 spaces
4. Font--prestige elite 72
5. Tabs--paragraph indentation--6 spaces

The basic guide begins on page i and ends on page x. The more extensive guide begins on page i and ends on page xxi.

Separate tables of contents are provided for the basic and extensive course guides.

COURSE GUIDE

ONE LAND, MANY VOICES

The course guide provides information about this course, the materials, how to use them, and the course requirements. Read through this guide carefully before you begin to study. For quick reference, the following information is contained in the course guide.

Section	Page
Introduction to the Course	ii
Goals of the Course	ii
The Study Guide	iii
Overview of the Radio Programs and the Units	iv
Course Requirements	vii
Schedule of Radio Broadcasts	vii
The Instructor, and Instructor Contact	ix
A Schedule of Class Sessions and Deadline Dates	x
The Inside Story on the Study Guide	xi
Using the Study Guide	xiii
Studying Effectively	xiv
Special Institutional Procedures	xxi

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ONE LAND, MANY VOICES

INTRODUCTION

The people who have built this country have emigrated from many different cultural backgrounds from all over the world. Through numerous and largely untold struggles to adjust to their new environment, they have relied on music, one of the most profound expressions of individual and cultural identity. This course examines the significance of music as a powerful cultural expression that flourishes extensively in America among many ethnic groups. In order to study the significance of music, students must be willing to explore musical activities such as radio programs and festivals within their local community, to study their own musico-cultural life among family and friends, and to use information from the social sciences in their study of music.

The study of music found in one's own locale--a microcosm of our intensely pluralistic society--creates in a person an awareness of the degree to which ethnic music flourishes as well as an understanding of the meaning of this multifaceted, dynamic, social expression in American life. Therefore the material of this course is organized by functional categories of various aspects of culture. For example, music is explored in relation to the life of a person, to the emigration experience, religion, work, rites of passage, festivals, and genres of song. These cultural aspects are common to all ethnic groups no matter how diverse the language or ritual of the ethnic group. This course also gives the students the opportunity to explore their own ethnic group or unfamiliar ethnic groups. There is an innate likeness among the many ethnic pockets that collectively constitute so much of American life. In each unit the student is encouraged to investigate the familiar to use this information to understand the unfamiliar.

GOALS OF THE COURSE

After completing this course, the student will be able to:

1. Explore music along the dimensions of anthropology, history, linguistics, and sociology.
2. Recognize the significance of and the extent to which music flourishes in America.

3. Identify the diversity and similarities of the music of various cultures and ethnic groups.
4. Locate resources for studying music and culture.
5. Examine the musico-cultural life of one's own family, friends, and neighborhood.

THE STUDY GUIDE

Studying independently requires a large amount of discipline on the part of the student. The study guide has been constructed to provide as much help to you as possible. Like a tool, it will be helpful only if it is used correctly. This section explains the various components of the study guide and how each should be used.

This course is divided into units. Each unit deals with a well defined topic or concept on the role of music in society. Each unit has the following specialized components:

1. Overview: The overview provides a preview of the topics covered in the unit and will help to give you the proper frame of reference in which to view the unit.
2. Learning Objectives: The objectives of each unit state what you will be required to know and do at the completion of each unit. These are very important and should be kept in mind while working.
3. Learning Tasks: As you read the unit materials, the Learning Tasks contain questions which you can answer as you read. These questions are directly related to the Unit Objectives and will direct your progress through the unit. These questions are a study aid for you. They highlight important information and get you to think critically about what you are reading.
4. Unit Material: This is the major component of each unit. This section contains the information you will need to successfully master the objectives for the unit.
5. Further Readings: This section lists works that have been used in compiling information in the text and lists references that you might want to use to explore the topic of the unit further. These readings will also help in any assignments related to the unit.

OVERVIEW OF THE RADIO PROGRAMS AND THE UNITS

RADIO PROGRAMS

	Title	Description
1.	MUSIC IN AN INDUSTRIAL CITY	Music from two dozen ethnic traditions, recorded in Pittsburgh.
2.	AN EMIGRANT SINGS	The music and life story of one 83-year old Scottish emigrant.
3.	SONGS OF EMIGRATION	Samples of the thousands of songs describing the emigration process.
4.	SONGS OF DERISION	Songs that make fun of immigrants for their different ways.
5.	RELIGIOUS MUSIC I	Including Greek, Jewish, Syrian, and Hindu chants in America.
6.	RELIGIOUS MUSIC II	Choral traditions from Eastern, Southern, Western Europeans as well as African-Americans.
7.	MUSIC FOR LIFE'S RITUALS	Selections from the music of birth, marriage, and death from many American ethnic groups.
8.	THE FESTIVAL	The music and history of the ethnic festival in the United States.
9.	SECULAR SONG	Songs from some of the many linguistic traditions of the United States.
10.	INSTRUMENTAL MUSIC I	American music for strings, from many countries in Africa, Asia, and Europe.
11.	INSTRUMENTAL MUSIC II	Music for wind instruments, from Africa, Asia, and Europe.
12.	SEVENTY-FIVE YEARS OF ETHNIC RECORDINGS	Explores the enormous ethnic diversity of the American record industry during the last 75 years.
13.	ETHNIC HERITAGE RADIO	The little understood role of American ethnic radio and its music.
14.	ETHNICITY IN POPULAR MUSIC I	The diverse ethnic sources of American popular music before the record industry began.
15.	ETHNICITY IN POPULAR MUSIC II	The diverse ethnic sources of American popular music after the record industry became important.

UNITS OF STUDY

Unit I - Music in an Industrial City introduces you to the musical world around you. You will see that music is a cultural expression that flourishes extensively among many ethnic groups. You will become familiar with musical instruments and identify such resources as ethnic radio programs, folk festivals and ethnic phonograph records to aid you in the discovery of music and ethnicity around you.

Unit II - An Emigrant Sings describes the life and songs of a Scottish immigrant who has been in this country for fifty years. Her repertoire of song is arranged by functional categories of lullabies, children's songs, emigration songs, and others. Her songs have helped her face the trauma of emigration and have helped her to keep the memories of her homeland. This unit may serve as a model for a special project that you may wish to do in this course.

Unit III - Songs of Emigration examines the process of emigration of ethnic groups like the Scots, the Indians, the Mormans, and many others. Reasons for leaving the homeland for America, attitudes of those left at home, the difficulties of the crossing, the conditions in the New World, and the yearnings for the land left behind are explored.

Unit IV - Songs of Derision explores the reasons for the deriding of various ethnic groups in America and examples of these songs.

Unit V - Religious Music focuses on a variety of religious chants and choral traditions. The function of song in a variety of religious settings is explored.

Unit VI - Music for Life's Rituals examines the role of music within the holiday, the religious, and the personal observances of our every day life. This unit continues to support the claim that music is really an integral part of our lives.

Unit VII - The Festival explores the role of the ethnic folk festival in the ethnic music tradition.

Unit VIII - Secular Song looks at four genres of song, the lullaby, songs of love, courtship, and marriage, heroic songs, and songs of and about work. Once again, the function of music is explored.

Unit IX - Instrumental Music explores ethnic music from African, Asian, and European countries with a focus on wind and string instruments.

Unit X - Seventy-Five Years of Ethnic Recordings explores the enormous ethnic diversity of the American record industry during the last 75 years.

Unit XI - Ethnic Heritage Radio explores the little-understood role of American ethnic radio and its music.

Unit XII - Ethnicity in Popular Music explores the diverse ethnic sources of American popular music from before the record industry began to the current day.

COURSE REQUIREMENTS:

The faculty member should specify course requirements on this page. Some basic options and suggestions for evaluation may be found on page 14. This section should contain a list of the course requirements, an explanation of the criteria on which they will be evaluated, and the process by which these evaluations will be turned into final grades.

SCHEDULE OF RADIO BROADCASTS:

You will need to determine to exact dates and times your local station will broadcast the shows. Using this information you will have to fill in the chart on the following page.

SCHEDULE OF RADIO BROADCASTS

Show #	Title	Date/Time 1st Showing	Date/Time 2nd Showing
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			

THE INSTRUCTOR:

A brief paragraph or two should be entered here giving the students some information about the instructor. This is especially valuable when dealing with adults in a primarily independent study mode.

INSTRUCTOR CONTACT:

Both a mailing address and numbers and times for contacting the instructor should be given to students.

SCHEDULE OF CLASS SESSIONS (IF ANY) AND DEADLINE DATES

This schedule should include three things:

1. Dates, times, and locations of any class meetings.
2. Recommended completion dates for completing the material.
3. Deadline dates for any assignments, projects, tests, etc.

A sample of one such schedule may be found on the following page.

A SCHEDULE OF CLASS SESSIONS AND DEADLINE DATES

Below is a recommended schedule. Important dates are also shown.

*	January 17	1st Class Meets
	January 28	Complete Unit
	February 6	Complete Unit 2-3
	February 13	Complete Unit 4
*	February 16	3 Assignments Completed
*	February 21	2nd Class Meets
	March 5	Complete Unit 5
	March 24	Complete Unit 6-7
*	March 27	3rd Class Meets
	April 9	Complete Unit 8-9
	April 16	Complete Unit 10
*	April 25	Final Project Due

x

THE INSIDE STORY ON THE STUDY GUIDE

Many students find the study guide, with its overviews, objectives, and learning tasks a bit overwhelming. The guide is designed to aid your learning. When used correctly, it tells you:

WHAT you are expected to learn from the course
WHY you are expected to learn the material
HOW you can learn what you are expected to learn
WHEN you have learned what you were expected to learn

The study guide is divided into a series of units. Each unit is devoted to one particular aspect or topic of the course. While each unit of the course is related to every other unit, each is designed to give you everything you need for your study in one small package. The components that you will find in any particular unit are described below. How they help you to address the what, why, how and when of study is also discussed.

OBJECTIVES: What you are expected to learn.

Each study guide unit relates what you are going to learn to what you will be able to do with the information and skills. The statement of what you are going to learn is called an objective. An example of one objective reads:

> After completing Unit II, the student will be able to:
>
> 1. recognize how music is an integral component of an immigrant's life.

This objective tells you what to look for in the materials and what, specifically, to study. The objective indicates what the student should be prepared for when he/she takes the test covering the material. When used properly, objectives can help you to study the materials more effectively.

OVERVIEW: Why the materials are part of the course.

To understand what you are learning, it helps to know why you are learning it. The course materials contain an explanation of why they have been included in the overview. Read these sections carefully when you begin a unit, and refer to them when you need to gain the "larger perspective" on what you are studying.

LEARNING TASKS: How you can meet the objectives.

The study guide includes activities and assignments you should complete in order to meet the course objectives. The activities are given in a sequence that should be followed to help you learn most effectively. One thing any study guide cannot do is put you back on the right track if you have not understood or followed directions. For that reason, we urge you to follow the instructions we have placed in the study guide.

EVALUATION: When you have learned the material.

In the traditional classroom you can often tell, simply by listening to the instructor, whether you know what you are supposed to know. Since you are not listening to the instructor in this course, you need other ways to determine how well you have learned the material. For this course, questions are provided so that you can check how well you have mastered the material.

You should try to answer the study questions after you have completed your study and without looking at the materials or your notes. Check your answers. If you were not able to give satisfactory answers, you will need to study more. Also, after you have completed a unit of study, reread the objectives to be sure you have met them all.

USING THE STUDY GUIDE

The preceeding pages explained the major components of your study guide. This section describes how these components should be used.

When working through a unit of instruction, keep the What, Why, How and When of studying in mind. The specialized components of the study guide are designed to aid you in keeping these ideas in mind. We suggest that you follow four steps when progressing through each unit:

1. Determine what you are expected to learn in the unit. You should read the objectives carefully before beginning work on the unit and refer to them continually as you progress through the unit. They will help you to focus your attention on the key concepts and skills.

2. Determine why you should study this unit and where it fits into the whole course. Read the overview. Remember, your own motives for taking the course also serve as a rationale for your study. You may find it valuable to reflect on these personal motives as you begin each unit or topic.

3. Determine how you can learn what you are expected to learn. Carefully follow the directions in your study guide that specify the study questions to be answered. Keep in mind then what and why of studying and let them guide your efforts.

4. Decide when you have learned what you were expected to learn. You are finished with the unit when you have completed the objectives and can answer the study questions.

STUDY SKILLS

The previous pages have described some of the learning aids in your study guide. As you now know, there are a few tricks to utilize in reading the objectives, rationales, overviews, etc. Once you are clear on what is expected of you, why it is expected of you, how you are to accomplish it, and how you will know when you have finished, you are ready to begin the task of studying.

Students have reported three common problems in using their course materials. The first major concern is being able to comprehend and remember what they read. The second concern is managing time. A third important study concern is finding a "place" to concentrate. We believe strongly that if you can become an effective reader, schedule your time well, and find a good study location, you are likely to be a successful student. The next several pages discuss these three elements in greater detail.

READING EFFECTIVELY

Most external courses require a great deal of reading. The course materials are designed to make your reading more effective, efficient and even enjoyable. Still you will have to take responsibility for organizing the ideas and details as you read in order to adequately understand and remember.

Reading is not a simple skill but a complex of integrated skills acquired over a long period of time. A good reader does not necessarily read with great speed but rather has the ability to adjust the rate of reading to the complexity, difficulty or purpose of the material and, at the same time, to maintain a high level of comprehension.

Regarding readings, students have identified three areas of concern: (1) reading at an efficient rate, (2) reading to find organization, and (3) reading for significant facts.

Reading at Efficient Rates

The speed with which you read a newspaper differs from the speed with which you read a novel, a textbook, a report for your job, or the instructions for assembling a 10-speed bicycle. Reading materials require varying amounts of time and concentration. As you use the materials for your course you will benefit by using different reading rates according to the difficulty and purpose of the material. Efficient reading is not just reading rapidly but rather varying the reading rate with the type of material while maintaining a high degree of comprehension. For example, you would skim (read at over 1,000 words per minute) to locate a particular reference point; you would read rapidly (about 300 - 500 words per minute) to look for main ideas, generalizations or sequences; and you would read slowly (100 - 200 words per minute) as you work on a problem in math or master a complex theory of behavior in psychology.

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Clarifying the purpose of the reading will help you choose an appropriate reading rate. Reading to fully comprehend a lengthy and complex article requires increased concentration and slow speed. You focus on acquiring the main and supporting ideas of the author as well as the details or examples. On the other hand, while waiting an hour or two at the airport for a delayed flight you may read at a leisurely pace with no tension, re-reading material that strikes your fancy or a passage you skimmed while trying to catch a flight number on the loudspeaker. Thus you read differently for different purposes, for different types of reading, and in different situations. This flexibility is an acquired habit and takes practice. You will most easily vary your reading rate when you make clear to yourself the following:

1. The purpose of your reading ability.
2. The degree of comprehension you desire.
3. The importance of remembering the details of the material.

Reading to Find Organization

When you read for organization, you are looking for the relationship of parts to the whole. Most authors group and organize ideas in some meaningful way. It is the reader's responsibility:

1. To recognize main ideas.
2. To understand the ways in which the author clarifies the meaning of the main ideas.
3. To relate the main ideas to one another.

When you recognize a main idea, reduce it to the fewest possible words. This aids you in identifying what is being said and what needs to be remembered. One simple technique to help you do this is: in sentences, concentrate on the subject, predicate, and topic nouns. In paragraphs, concentrate on the topic sentence (usually first) and the transition sentence (usually last). Your study guide emphasizes the main ideas of a unit through the use of headings and subheadings and by highlighting ideas in the introduction and learning objectives for the unit.

Authors use a number of techniques to clarify their ideas: definitions, repetition, examples, justification, and expansion. The study guide frequently helps you to see how ideas are clarified by highlighting definitions in italics or by underlining key words and concepts.

Relating main ideas to one another is the ultimate objective of reading for organization. To accomplish this, first draw up an outline that identifies the main ideas and lists the important details of the reading under the appropriate main idea. Next, indicate on the outline how the main ideas relate to one another.

The last step in organizing the materials is writing a concise summary statement of what you have read. This statement should preserve the author's organization in words that are meaningful to you. It will be a series of compact

sentences that demonstrates your understanding of what you have read including all essential main ideas and excluding unimportant details. By translating the more voluminous words of the author into your own brief, complete, and clear statement you further organize the essence of the materials in your mind. In writing the summary you will have to make tough decisions about: what to include and exclude, how to rephrase what's been said, and how to order the sentences. The process of making these decisions will increase your capacity to recall and use the ideas when called upon to do so.

Reading for Significant Facts

A significant fact or detail is a piece of information that proves, defines or illustrates a more general main idea. There is a very simple technique to aid you in reading for facts. Use auxiliary tools such as a highlighting magic marker or margin notes to emphasize the details as you read them. To read for significant facts, you must first, find them, and second, discover their purpose and importance.

The study guide highlights significant facts in a variety of ways. The first place to look for significant facts is in the learning objectives for a particular unit. In the readings, significant facts are frequently underlined, placed in italics, or set off in some other way. Identify the significant facts as soon as you begin reading a section. When you find a significant fact consider its purpose.

1. How does the fact relate to a main idea?
2. Does it illustrate, define, describe, or explain a main idea?

Illustrative facts are often introduced by the indicator, "for example." Defined facts appear in clear, concise, and authoritative statements. Descriptive facts usually recount or relate facts in a narrative form. Finally, explanations are statements of fact that either reconcile different opinions or merely indicate conditions surrounding the idea or fact being discussed.

For each significant fact you find in your materials you will either:

1. Want to remember it for a subsequent examination.
2. Bring it to bear in a paper you may have to write for the course.
3. Apply it to your life outside the classroom.

Whatever your purpose in a particular setting, make an effort to clearly note the facts. This will save you valuable time later on.

MANAGING TIME

Thorough studying takes plenty of time, and time is a limited resources for most students. Rather than throw your hands up in frustration when deadlines for

assignments and tests come due, take control of your study time now. The best way to do this is to budget your time by setting up and adhering to a study schedule.

Many demands probably compete for your time. Most of these, such as job pressures or deadlines in another course involve a series of deadlines imposed upon you by someone else. When you take a UESP course you have to impose deadlines on yourself. Without a firm commitment to self-imposed deadlines in your UESP course, the likelihood is great that you will give in to the demands imposed by others. By establishing and committing yourself to a study schedule now, you insure a sensible balance between the competing demands.

Here are the basic steps in designing a study schedule:

1. Review your course guide to determine all the tasks you need to perform and make an estimate of the relative amount of time each will take.

2. Write each of these tasks in the form of objectives, such as "Study Unit 3" or "Take Section B Exam" and set a deadline for each objective so that you can complete the course prior to the end of the term.

3. When a study objective is complex, or when you know you are going to have difficulty scheduling your time, set up a mini schedule for each objective. (This will mean that you might establish 15-20 mini schedules during the course of a term.)

4. Revise your deadlines as needed.

Following a study schedule and meeting self-imposed deadlines will give you a realistic picture of what you can accomplish within a given period. The basic plan is to block out enough time during the week and rig your schedule so that you reward yourself after each study period with some desirable activity. For example, you may wish to establish a daily schedule in which you study for an hour then relax with a cup of coffee or a cigarette or a fifteen-minute play period with your children, then study for another hour and reward yourself again.

Since initially you may not be able to concentrate for more than half an hour or so at a time, you should probably have some sort of break or reward after every half hour of study. After a while, you may be able to go for an hour or even longer in one sitting, but it's never good to spend more than an hour or two continuously on your studies. Some small break between hour segments is very helpful. Another helpful practice is spreading your study over a wide range of time. It's usually better to study for two hours every day than to have one huge cram session on the weekend.

If you try all the suggestions above and still have trouble completing the units or remembering the information, start to keep a detailed record of just what

you do when you study. Write down everything important that happens during your study -- every phone call, every time your kids or some family member interrupts you, every time you remember something else you have to do and get up to do it, every time you daydream or worry about some other problem. Keep accurate records of the amount of time that you actually have available for study and what you do during this time. This procedure works. A few years ago two educational researchers reported the case of an adolescent girl who was trying to improve her school work. Although the girl was spending a lot of time studying, she wasn't learning. By keeping an accurate record of what she did while she was "studying", she discovered she was actually studying only 30% of the time. In a one week period of keeping a record, she increased her effective use of study time from 30% to 80%. Even after she stopped the self-evaluation procedure, she continued to be an improved studier.

When trying to study, simply having to write down "I spent five minutes on a phone call" or "I spent ten minutes checking over my grocery list" or "I spent fifteen minutes getting some work done that I needed to bring into the office" may prevent you from spending time on these activities during your study periods.

For some students, finding enough time is more of a problem than managing it. In addition to the tips we have given you, examine your own personal routine. You may discover available study time that you didn't even know existed. For example, what do you do while riding the bus, taking your coffee break, waiting in the dentist's office, sitting in the middle of a traffic jam, awaiting your turn with your hair stylist, flying on a business trip, waiting for a meeting to start, or accompanying your wife on shopping trips? For most of us, the minutes or hours spent in these activities would add up to a significant block of time if totaled over an academic term. If you now spend such time daydreaming, stewing, or reading old magazines in the dentist's office, you are squandering valuable study time.

Get in the habit of carrying your course materials with you, wherever you go. Even if you can only sneak in ten minutes at a time, take advantage of the opportunity. While it may not be wise to try to digest a complex unit in widely spaced ten minute shots, many whole study tasks can be completed in a short time. For example, you could: read a unit introduction, study a unit's learning objectives, skim a new unit or review one you've recently read, sketch the outline of a course paper or project. . . the list is almost endless.

Students who are able to manage their study time seem to find their course experience enjoyable. The following comment comes from a student who discovered an ideal study schedule.

> *"As for my study schedule, I retire early each night to avoid the interruptions from music and my young adults, and rise as early as 5 a.m. to study until 7 when the children rise for work or school. This way of life for me assures me that I do not interfere with their lives and at the same time my quiet early morning hours are a refreshing drink of solitude."*

MANAGING YOUR STUDY SPACE

Using your time wisely and reading effectively are a large part of a successful UESP experience. Another element which often causes concern and hinders effective study is the disturbances and interruptions which plague many students, especially those with families that include young children.

It is important to carefully consider where you will study. Below are a few steps you can take to establish an environment conducive to study.

1. Have only those things around that will help you study. (This may be very easy if you have a special room that you've always used for reading or studying anyhow. It may be very difficult if you have several young children running around or are short of space.)

2. Make sure that the area is well lit.

3. Organize your working space or clear it off so that only what you are going to be working on will be in front of you.

4. Study without television and radio if you possibly can. If you prefer to study with the television and radio on, try to find a station that doesn't have commercials. (After all, the point of a commercial is to attract your attention away from what you're doing and onto the product being sold.)

When you ritualize study preparation, you encourage yourself to stop thinking about other things and concentrate on studying. You also alert others in your household that it is your study time. Keep in mind that as you surrender your social or recreational activities in order to study, your children and spouse surrender their time with you. Try to build intervals in your study schedule for special family treats -- a trip to the zoo, a Sunday afternoon movie, an evening of popcorn and parchesi. If there's a special reward for being patient with your study time, your family will be eager to "help you study" by not disturbing you, playing quietly, and generally respecting your study time.

The following page contains a checklist for inspecting your study space for atmosphere, environment, and tools.

Needing something you don't have, or studying in a distracting environment can stop your work altogether or delay your studying for a half hour or forty-five minutes. Each time you establish a study space consider what items you will need for the study task. Take care to keep the items you need most often in a place where you can find them quickly. You can't afford to waste time trying to figure out where the kids left the scotch tape following their last artistic fling (get your own roll).

INSPECTING AND PREPARING YOUR STUDY SPACE

ATMOSPHERE

( ) Reduce house noises and distractions -- alert family members that you want a quiet undisturbed hour to study -- isolate yourself by closing a door if possible.

( ) Check to make sure the temperature is cool enough (66 - 74 depending on your personal preference) to keep you alert and active.

( ) Turn off radio and television, or if you work best with background music, pick a radio station without commercials (quiet records can also be good.)

WORK ENVIRONMENT

( ) Remove any potential distractors (Playboy, Cosmopolitan, House & Garden, or anything else you might want to pick up or think about.)

( ) Choose a chair comfortable for your purpose. (A good reading chair is different from a good reading and writing chair.)

( ) Make sure the lighting is adequate.

TOOLS

( ) Sharpened pencils

( ) Pens (potentially different colors)

( ) Notebook or note pad

( ) Colored "Hi-Liters" or colored pencils

( ) Dictionary (standard, college)

( ) 3 x 5 file cards

( ) Paper clips

( ) Staples and stapler

( ) Ruler

( ) Scotch tape

( ) Rubber bands

( ) Pencil sharpener

( ) Scissors

SPECIAL INSTITUTIONAL PROCEDURES

Students studying externally usually do not have the time to come to your institution for long periods of time to work through problems they encounter in complying with administrative rules and regulations. For this reason, it is valuable to specify clearly, and in detail what is expected of students, and how they can get help. Unfortunately, administrative systems vary so greatly from institution to institution that we cannot provide a common text. Below, we have indicated some of the things that should be covered in a special procedures section.

1. *How to drop the course.*
2. *Regulations regarding refunds.*
3. *How tuition is to be paid.*
4. *Conditions under which financial penalties will be levied (late registration etc.).*
5. *How to get advice.*
6. *How to get to and use the library--(library hours, etc.).*
7. *Names and telephone numbers to call for help.*

   - *regarding books*
   - *advising*
   - *remedial assistance (if any)*
   - *financial aid*
   - *library*
   - *registration/billing*

COMMENTS FOR THE INSTRUCTOR

Theodore C. Grame

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I. The Course: History

The course upon which this text is based is part of a still-unusual, but constantly growing, body of educational materials that are intended to permit the student or reader to be an active participant in gathering, evaluating, and feeding back bits of the enormously attractive, but still little-known body of American multi-cultural traditions. Versions of this course have been used in several different academic environments, and in several modes of instruction. The author first attempted this course at a small New England liberal arts college, Wesleyan University, where the students had the advantage of being easily able to encounter the rich traditional musics and cultures of the literally dozens of ethnic groups resident in nearby Connecticut, Massachusetts, New York, and Rhode Island. Since most of the students, however, had the disadvantage of having come from relatively undifferentiated suburban environments, the exploration of their multi-cultural surroundings was a exotic experience for them as a trip of discovery to Asia would have been.

The next version of the course was taught in the very different environment (physical and academic) of the University of Pittsburgh, the campus of which is located in the center of a large, primarily industrial city. At first, the author attempted the course in what had traditionally been an undergraduate survey class, in which earlier generations of students had been accustomed to a passive educational experience. In place of this passivity, students were required to delve first into the cultural backgrounds of their own families, next branching out into the investigation of their neighbors' and then the city at large. It would have been difficult--and, the author thinks, undesirable--to confine the class strictly to music, if only because music has so very many relationships to other aspects of American life. These undergraduates often produced extraordinary insights into their surroundings, and one article was constructed largely from their words.

The course was next taught in the School of General Studies, which is primarily an evening program for older, working students. The author has done the course three times in this environment; in all cases the classes were taught, not at the main campus of the university, but at conveniently-located suburban centers. The members of the suburban classes were very often policemen or nurses, both of whom indicated that the intercultural insights gained were helpful in their work. Generally speaking, the classes were taught by the instructor, using a lecture and musical example method at first, combined with demonstrations and discussions by various ethnic musicians in the community. In the second half of the term, the students themselves took over, with each one delivering a lengthy class lecture.

The course has now been taught a total of three times in the University External Studies Program; this is a unit of the School of General Studies in which the instruction is primarily on a home-study basis, with the students using a manual consisting of a text written by the present author and a series of assignments that are mailed in.

In addition, there are three Saturday workshops (not required, but generally well attended). In the first of these, the instructor introduces the concept of the course, and plays examples of the diverse music of the nation, using tape-recordings and records. He, by the way, uses as much local material as possible, stressing to the class that they can be extremely helpful by producing more information.

The films chosen by the instructor seem to have been extremely effective; they included:

1. The Inheritance, made by the Amalgamated Clothing Workers of America;

2. The Golden Mountain on Mott Street, made by CBS--a film about the new Chinese immigration;

3. Spend it All--a film about the Cajun culture of Louisiana.

As was the case with the undergraduate survey course, the students found it exhilarating to discover their own local, neighborhood, personal, and family backgrounds.

An additional component of the course was the first series of broadcasts, made by WQED with the cooperation of the External Studies Program, and SCAMP: Study Collection of American Musical Pluralism. These one-hour broadcasts were aired on Friday evenings; they contained narrative portions and musical examples that were loosely related to the items taken up in the text-book. Tapes of some of these programs were used in various other classes, to good effect.

II. The Course: Concepts.

What is unusual about AMERICA'S ETHNIC MUSIC: ONE LAND, MANY VOICES?

1. It is a music course, but its intent is to indicate through this most powerful of American cultural phenomena (along with organized sport) a number of historical and sociological aspects of American life. Again, it shows the central position of music in the American economic and cultural scene.

2. It is a course without cultural bias: there is no attempt whatever to "lead" the student to allegedly "higher" forms of music and culture.

3. The course is predicated on the idea that we have learned neither to see nor hear, nor correctly interpret our common surroundings: our educations are so filled with the long ago and far away that we need to be before we can see around us. And this is a considerable problem in the disciplines

upon which this course is based: musicology (which worships the past) and ethnomusicology (which worships the far away).

4. This course, in its various recensions, has been consistently based on what seemed to many to be a far-out, untenable theory: that the music and cultures of most of the hundreds of nations and sub-nations whose inhabitants have come here over the centuries is alive and flourishing. Ten years ago, this notion seemed to most scholars to be ludicrous; yet, today, we find that we are only at the threshold of knowledge concerning America's musics. (The present author had the inestimable advantage of growing up with a Greek father and a Scottish mother, both of whom possessed knowledge concerning their cultures of the highest order.)

It is clear that the course represents many opportunities for research, education, and feedback into the greater community (if these concepts, indeed, differ). But it would be naive to state that this is the easiest thing in the world to accomplish, in large measure because we do not understand our own history and surroundings. The author's root idea in this course is COMMON EXPERIENCE, a concept that he regards as crucial to the very survival of the United States. It is for this reason that text and broadcasts are arranged by concept rather than ethnic group. Many of the worst political and educational errors in American history were made by those who were unaware that the fetid hulk stank for the ocean-crossing Slovak as it did for the African; that the threat--and actuality--of lynching was over present for the Sicilians of New Orleans; that Greektown in Omaha was burned and looted in what would later be termed a "race riot." Many have forgotten the virtual slavery of the Slavs in the mills; of the Irish and Chinese on the railways. Some of the very most intimate and accurate vehicles for the recollection of these events and their surrounding cultural milieu are the songs that describe the American experience in all of its exhilarating and depressing aspects. This is not to say that we should attempt to turn our history into stigmata, with each saying to the other: My ancestors suffered more than yours." It is essential, however, to stress the commonality of the experience, and the commonality of reaction to it. We have discovered, in teaching this course, that, to give only one of many possible examples, a student of Ukranian background reported that she had neither liked nor understood the music she heard that emanated from the black community--until she recognized that the purpose of this music was identical with that of her group.

Americans are an insecure people, and no wonder. At one time, the only acceptable standard of beauty, music, or anything else, was pseudo-Northern European. Every model, every movie star, at one time had to look as though he or she had been nurtured in Reykjavik or Stockholm. Then, as the ethnic fashion shifted, the way to be "with it" was to attempt to sound and look like a black jazz musician. And 1976 is the

time of the "ethnic." Models in cigarette ads look like Mediterraneans and wear Italian-style evil-eye protection around their necks. Heroes and villains on cops-and-robbers shows are proclaimed to be of southern or eastern Eruopean extraction. Thus, at any given time, though the models change, the stereotype, the Procrustean Bed of the desired ethnicity, fits very, very few of us.

It is for the reason that we stress COMMON EXPERIENCE, equally with our diverse means of reacting to that experience. Much of our insecurity as a people is founded on the always-powerful, but always-shifting, standards of inculcated ethnic appearance and behavior. This progression: from June Allison, to Charlie Parker, to the Fonz, is amusing perhaps, but culturally unsettling, to the many among us who, in their insecurity, seek role models. It is our hope to try to show that people can be their <u>own role models</u>.

As we seek to press music into the service of this ideal, we face opportunity and difficulty, and both of these are sides of the same situation: lack of information. There are hundreds of books on jazz, thousands on "classical" music, dozens on Anglo-American "folk" music--and <u>not one</u> on the music of any other ethnic group of European or Asian origin. We can bemoan this, or, taking it as a heaven-sent educational opportunity, we can say to our students that it is up to them to rummage through their own cultural back-yards, and to bring forth the treasures that they discover there. This another central concept in our course; for many persons who read the text, listen to the broadcasts, or take the course, will have information available to them that is simply brand-new. Indeed, a considerable portion of the material in our present offering was brought to our attention by persons who had been enrolled in one of our courses. I know at least one college teacher who is extremely upset by this notion; he feels that the discoveries made by what he calls "amateurs" are worthless. Let us examine his point. In the first place, there are <u>no amateurs</u> in the realm of personal experience: I know more about my history, culture, and background than you do (Oscar Lewis to the contrary). Second, a very large portion of the cultural renaissance of the Irish Republic was brought about by <u>"amateurs"</u> working in their own towns and cities and ferrying information to the Irish Folklore Commission. Why should this not happen in America? In the third place, one can hardly ignore the fact that, though American musicology is now some fifty years old as an academic discipline, we have yet to see <u>one</u> book on any Asian-American or European ethnic group. It seems inadvisable to wait any longer.

This attitude on our part seems to produce several extremely important educational results:

1. It takes the student out of the role of <u>passive</u> observer, never helpful in education.

2. It removes an extremely heavy psychological burden for the student who, for all his years of education, has never once heard reference to Croatia, Polan, Lebanon, or wherever his family hails from. The

> largest portion of our population is in the position of, as Ralph Ellison called it in a not-unrelated context, "Invisible Men." We cannot doubt the extreme psychological damage inflicted by the myopia (or blindness) of American education towards our ethnic groups. By the same token, we can hardly doubt the benefits of the present procedure.

These considerations lead us inevitably to an analysis of one of the most difficult and sensitive areas reached in teaching a course such as the present one: many students with much to offer are extremely shy, because they have been taught that they are the absence of culture, that they have no history. Again, the first professorial indication of interest is likely to arouse little in the way of an overt response, because the student fears that exposure as an "ethnic" leads to ridicule. It is only when it turns out that the faculty member, too, is a product of American history, and somewhere along the lines is the issue of persons who underwent the immigration experience, that the student relaxes. And then, be prepared for a deluge of information!

If the course is given in the usual classroom situation, the educational give-and-take becomes exciting indeed as students compare experiences. The nature of the Insider-Outsider phenomenon becomes clear as persons learn that COMMON EXPERIENCE does not lead to common culture. (The author knows of one Jewish student who fainted during a class visit to a Greek Orthodox church because, she said, of the incense; he knows of cases in which persons have extremely negative reactions at first to the presence or absence of statues or icons, depending on the cultural background.) At the outset of the course, many students are likely to be convinced, deep in their hearts, that the music of other groups is inferior to their own; it is when the discovery is made that everyone thinks that about everyone else's music that the educational process had begun.

The author believes that; ideally, the course concept at the outset should be COMMON EXPERIENCE, coupled with an attempt to begin the process of self-understanding that leads to an acceptance of the idea that there is an almost infinite variety of cultural situations in the United States, and that each of them is intrinsically as good as the next. This may perhaps seem like one of these tired old cliches that used to be displayed during Brotherhood Week, but is in truth rather different. It is different because it is based on the idea of self-understanding leading to self-respect leading to respect for others. ("If," as a clever friend once remarked, "the Irish can't be Irish, there is no reason for them to favor the notion that the black should be black." And, I might add, vice-versa.)

If the course begins with the idea of COMMON EXPERIENCE, and moves through the concept of self-respect, it should end, I believe, with the idea of CULTURAL DEMOCRACY. For, if we cannot be culturally free to work out our existences according to one or another of a vast number of sub-cultures, we cannot possible participate in any individual democratic society. This, however axiomatic it may seem,

however obvious it is, is an almost entirely over-looked aspect of American political theory. It is not really a heavy burden for a music course to carry; musicology has embraced the anti-Darwinian notion of temporal equality for music; ethnomusicology has embraced the idea of geographical equality; all that remains is to implement the cultural equality.

III. Available Courses Material.

Under the terms of the grant that has enabled us to work on a nationwide version of the original courses, the following components are available:

1. A text, by Theodore Grame, America's Ethnic Music (Tarpon Springs, 1976).

2. A brief manual, by Theodore Grame and Kathleen Monahan, on methods of locating and documenting ethnic music material (WQED Pittsburgh).

3. A series of fifteen one hour broadcasts, "One Land, Many Voices," produced in the studios of WQED FM, Pittsburgh. The broadcasts were written by Theodore Grame and Kathleen Monahan, produced by Mark Yacovan and Kathleen Monahan, and narrated by the latter. Though the broadcasts and the text may be used independently, they complement and parallel one another. The introduction and first chapter of the text are preliminary in nature, after which the topics taken up in both components are in identical order. The programs are to be broadcast nationwide over the facilities of National Public Radio, Washington, D.C.

4. A manual (prepared by the staff of the University External Studies Program, University of Pittsburgh) for institutions wishing to present the course to home-study students.

IV. Examination and Evaluation.

Though of course most teachers expect to design their own examinations and means of student evaluation, it may prove valuable to mention some of the concepts that have been found useful so far.

During the nine times that the course has been taught in the classroom (whether to evening students or resident undergraduates) the commonest class assignments have been readings, normally in the author's text, assignments to investigate and report on various events in the community, and, most importantly, papers or oral reports on topics chosen by the students themselves. These, both papers and oral reports, have quite frequently been accompanied by cassette tapes of interviews or performances. Some of these have been of great value, so that we have over-looked the apparently bad audio quality of most cassette machines, and have woven such materials into

one or another of our broadcasts.

Persons, we think, should be encouraged to submit such tapes as part of their course work, but we have not allowed them to substitute for written or orally-delivered material.

Students wishing to present musical or folkloristic material sometimes take another avenue. Few teachers are initially aware that there is an enormous number of phonograph records in existence that are produced neither by major nor minor record companies. We refer to recordings made by and for members of ethnic music groups, church choirs, seminary choirs; by various pipe bands, singing societies, cantors, priests, and cultural organizations. There is nothing resembling discographical information concerning such materials, and it is not likely that there ever will be. Nonetheless, many students have, or can get, copies of such recordings for class use. They are of great interest.

We have already indicated that this course has been taught in the External Studies mode, where the faculty member teaching may well have no face-to-face contact with the student, though he may have contact via the telephone, and certainly through the mails. Oddly, there is sometimes closer contact between faculty member and student in this mode of instruction than in the lecture situation. And, since so much of the course is conducted without face-to-face contact, students sometimes feel freer to indulge in introspection and to produce candid work-pictures of their personal and family cultural situations than do persons in the ordinary classroom situation. Students enrolled have been expected to do written assignments for the first three units of a seven-unit text; thereafter, they have been given a choice of (1) completing the next four, or (2) writing an extensive paper on any aspect of ethnic music that is acceptable to them and the instructor. Most students take the first option, but the impression of both persons who have taught the course in this way is that the quality of work is higher in the second group of students. On the basis of this experience, it seems to the author that the course can best be taught by combining the requirement for the completion of units for each chapter with a paper.

V. Student Attitudes.

From time to time, we have asked students to evaluate the course (in a way, needless to say, that would not be prejudicial to them one way or the other). These comments have revealed that both the method of instruction and the content are regarded very positively by students, in whatever institution or mode of instruction. Although we do not give verbatim excerpts from student comments we can here summarize the general drift of these remarks.

1. Many students felt that they would like to visit areas that are cultural strongholds of ethnic groups other than their own.

2. Students frequently commented that they learned how to listen to ethnic--and thus presumably all—music.

3. A frequent remark was that persons who started out with a powerful appreciation of the music of their own culture ended up with an understanding of the similar role of music in other cultures.

4. Nurses, policemen, and social workers felt that the course was extremely helpful to them in their work, in which they are often called upon to deal with persons from other ethnic traditions. Their increasing understanding of the diverse nature of the culture made it possible for them to adjust their perceptions.

5. Students often commented that the most significant result for them was that eyes and ears were opened to the diversity of America.

VI. Feedback.

In this Guide, we have constantly stressed the importance of feedback; we have indicated three reasons why we think of this process as being of first importance:

1. Psychological. Students frequently need to know that their own background is worthy of inclusion in the college curriculum.

2. Educational. Passivity is not, to the author's mind, an ideal component of the educational experience; the student who actively participates in the ingathering of information has a more positive educational experience than the passive observer.

3. Scholarly. The almost total dearth of information concerning the ethnic cultures of the United States needs to be remedied as soon as possible; students have an opportunity to participate here in an enterprise that, unlike the rehearsals for life and work that so often characterize the educational enterprise, will have a genuine and permanent effect on the culture.

We envision a spiral, ever widening to include more and more aspects of American musical pluralism. Among the ways in which dissemination can take place are (1) through articles in local papers and magazines; (2) through inclusion of relevant material in future editions of the text, America's Ethnic Music; and (3) through inclusion of suitable taped material on future broadcasts.

The organization that has been designated under the terms of the grant as the agency for deposit and dissemination of all material is:

SCAMP: Study Collection of American Musical Pluralism, Inc.
Tarpon Springs, Florida 33589; 262 N. Dithridge, Pittsburgh, Pa., 15213.

SCAMP maintains an archive of tapes made by the staff of the organization from about thirty different American ethnic groups; a large collection of American ethnic phonograph records dating from the beginnings of the phonograph record industry to the present; books, clippings, pamphlets, and programs from many ethnic communities. The staff of SCAMP is especially anxious to receive, not only material originating directly from the present project, but copies of articles, books, and other memorabilia, as well as cassettes, tapes, and information concerning phonograph records.

Persons who have an interest in the music of the multi-ethnic United States are urged to make themselves known to the organization. Those who require help in locating material of any kind (such as sources for recordings, teaching aids, cassette copies, and so on) are invited to write for information. And, of course, those who have new material or information at their disposal, are invited to help.

Theodore C. Grame
Pittsburgh
28 October, 1976